featuring: wallace wood

THE COMIC ARTIST

vol. 1 no. 3 75¢

The Editorial

By the Editor(of course)

At long last THE COMIC ARTIST #3 is completed and in your hands. It's been almost a year since the second issue, but the time was needed to expand this issue and to get the speacial contributions needed for this issue. Unlike other zines, our matierial has to be restricted to a certain topic and therefore its hard to come up with top notch matierial on one subject. Rather than present bad and rushed matierial, we decided to wait until the right contributions could be gathered.

Next issue you are in for a real treat as Steve Fritz will lay out and present the Al Williamson issue. Steve is fandoms version of Williamson and you won't want to miss THE COMIC ARTIST #4 as Steve will take you on a spaceship voyage to the many worlds of Al Williamson.

While Steve is busy putting together the Williamson issue, I will be working on the Gil Kane issue which is the topic of THE COMIC ARTIST #5.

#6 will be the Steve Ditko issue and #7 will feature Reed Crandall.

I'd like to thank thos pros and fans who helped make this issue possible. As always, without your help and patience, this job of editing would be less rewarding.

I would also like to thank those of you who purchased this issue long ago for waiting until I could get this thing together.

And finally I would like to thank Wallace Wood for providing years of entertainment for me through the comics medium.

Thats all folks.

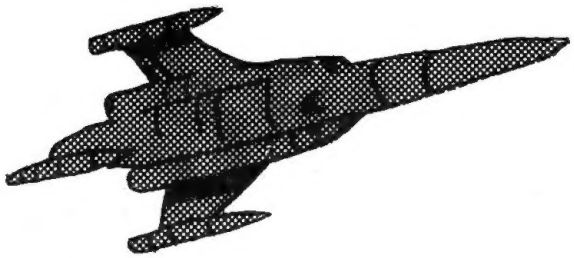
lamar Blaylock

lamar blaylock

PHOENIX ENTERPRISES

ROAR

PRESENTS...



THE WALLACE WOOD STORY

THE WALLACE WOOD STORY

Producer: LAMAR BLAYLOCK

Director: LAMAR BLAYLOCK

Screenplay: TONY ISABELLA
GORDON FLAGG, JR.
LAMAR BLAYLOCK

Camera Work: VINCENT MARCHESANO

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WALLACE WOOD

A PHOENIX ENTERPRISES PRODUCTION

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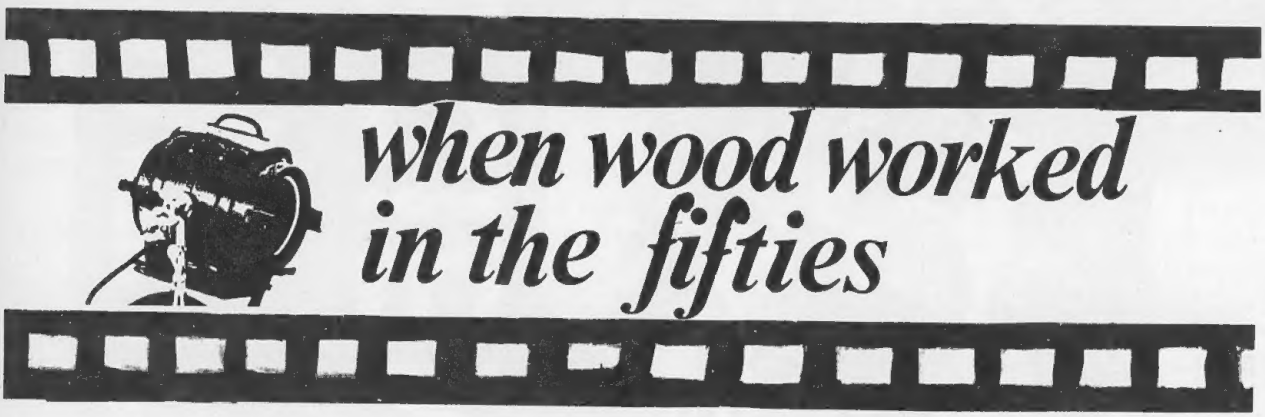
D. Bruce Berry

Captain Science, Space Detective, Avon, Ziff Davis, and Sid Check. Sound familiar? I doubt it. Okay, try this one: Wallace Wood. That one rings a bell doesn't it. Well, all the affermentioned played a part in Wally's career; way back...



by Lamar Blaylock

Before one can write an article on Wood in the fifties, one must first go back to the forties when Wally was learing his trade . After working at a variety of different jobs and serving in the Merchant Marine and Paratroopers, Wally entered the New York Cartoonists and Illustrators School upon discharge from the service. This would be the only school training Wally recieved, having taught himself almost everything he knows. After leaving the school, Wood broke into the comics feild as a letterer. It was during this period that he became an assistant to Will Eisner on the Spirit. Eisner influenced Wally's style greatly. From Eisner, Wally learned many lighting effects, rendition of children, and the concept of space visualization. Finally Wally felt he was good enough to stand on his own and in 1950 did three of the Sunday Spirit strips. Unlike the regular Spirit's, the were entitled "Denny Colt In Outer Space" and were full of Woodian space scenes.

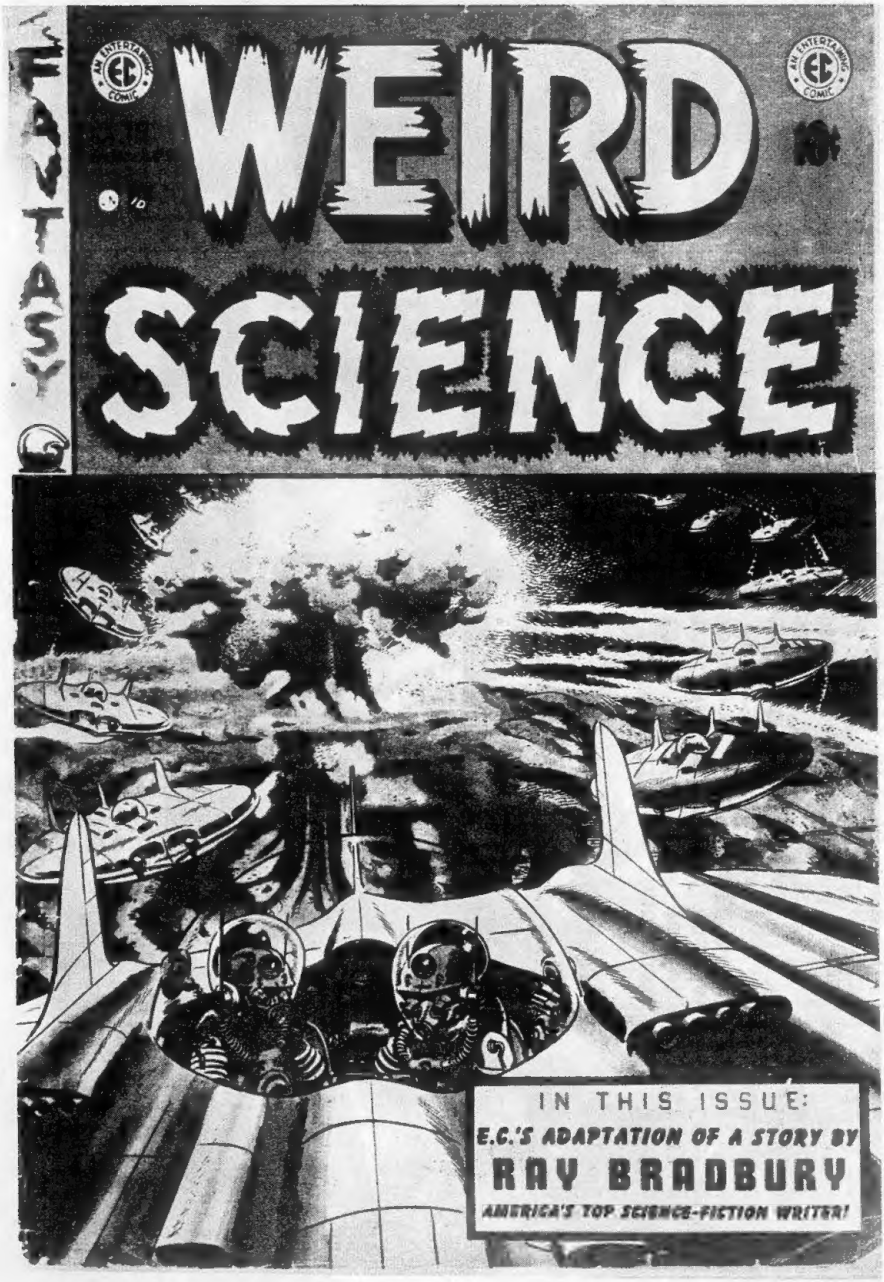
Wally then left Eisner to make it on his own as a freelancer, doing work for almost every company existing. During this freelance period, Wally teamed up with Joe Orlando and Sid Check. This enabled him to polish up his inking style, while helping them to perfect their's also. Many of the Wood/Orlando stories were signed "OW", such as Capt. Science #4 & 5 and DARK MYSTERIES #1&2.

From 1950 to 1952 he worked for such companies as Ziff Davis, Avon, and Charleton; doing covers, stories, and a new item started by Avon, inside covers. These inside covers were pen and ink, noncolored, montages of all the stories in that issue. Wally did some of these for WITCHCRAFT #1, EERIE #2&3, ROCKET TO THE MOON(a one shot), STRANGE WORLDS #3,4, &5, and SPACE DETECTIVE #2. Wally's work for Avon wasn't quite as good as his EC work, but it is interesting to see the imense detail he put in each panel and the classic Wood girls, BEM'S, and male heroes as they appeared for the first time. One story of speacial interest is "The Invasion From The Abyss"(STRANGE WORLDS #3) in which Wally teamed up with Al Williamson, Roy Krenkel, and Frank Frazetta!

Finally, Wally settled down at EC where he had been freelancing sine 1949. For EC Wally did almost every type of story and his art appeared in almost every title they published. Most of his work turned up in the war, science fiction, and humor books, where he was a regular. However, Science Fiction was(and is) Wally Wood's thing. There's no denying it; space, bug-eyed-monsters, rockets, and distant planets are all the property of Wally Wood. Just as the super-hero belongs to Kirby, science fiction belongs to Wood.

EC realized Wally's talent for SF and his work appeared in the science fiction books from the start. By the time the two SF books were well underway, he was doing as many as three stories per issue and the cover. Two of his stories("Mars Is Heaven" and "There Will Come Soft Rains") were absolute masterpieces. Each panel was as beautiful and detailed as a Roy Krenkel painting. Most of the stories were solo jobs but he did team up with Joe Orlando and Roy Krenkel for several stories(Krenkel doing mostly backgrounds). I can't find enough words to describe his SF work. You've got to see it to believe it.

Wally also did a great deal of work for Harvey Kurtzman's two war books and his humor comic MAD(the only surviving member of the EC family today). Most collectors tend to pass over the war books, but some of Wally's best adventure work appeared in the pages of TWO FISTED TALES and FRONTLINE COMBAT. Wally's assignmenments ranged anywhere from the Korean War to the Civil War to knights in armour. Although most covers were handled by Harvey Kurtzman, Wally did manage a few of these in the later issues of both books. One of the best and by far the most beautiful of his adventure stories was "Pell's Point"(TWO FITED TALES #28, Aug.1952) in which


TALES OF TERROR
WEIRD SCIENCE
10¢
IN THIS ISSUE:
E.C.'S ADAPTATION OF A STORY BY
RAY BRADBURY
AMERICA'S TOP SCIENCE-FICTION WRITER!

FANTASY
WEIRD
SCIENCE
ALONE IN SPACE WITH FIFTY FROZEN DOLLS, JUST WAITING TO BE THAWED! NOW LET'S SEE! EENIE... MEENIE... MINEY...
IN THIS ISSUE:
E.C.'S ADAPTATION OF A STORY BY
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Wally depicted a Revolutionary story based on a poem. Others which could rate in the fantastic department are "War Of 1812"(FRONTLINE COMBAT #6, July 1952) and "Massacre At Agincourt"(TWO FISTED TALES #22, October 1951).

In November 1952, a seven page story entitled "Blobs" unleashed upon the world the wit and humor of Wally Wood. Since that initial appearance in MAD #1, Wally has turned out volumes of humor features in MAD, PANIC, HUMBUG, and others. The humor work once again proved that Wally could cram more into one panal than most artists can put into an entire page. With each issue of MAD, you found yourself straining to find all the hidden slogans, messages, and people. This was hard with the color comics, so a few of us rejoiced with the coming of the black and white magazine.

In 1955 the Comics Code came along and as a result, EC had to drop many of their titles and Wally found himself illustrating for a whole new batch of titles. PIRACY, VALOR, and ACES HIGH were all graced with Wally's work.

All good things must come to an end and so it was with EC's comic line. Although MAD remained as a magazine, Wally had to find outside work to balance the loss of his EC jobs.

During his post EC period(1956-1958), Wally continued to work for MAD, freelanced at Atlas, ghosted the FLASH GORDON strip, drew children's books, toy box designs, bubble gum cards, illustrations for Men's magazines, and a number of advertising assignments.

In 1958 Wally wandered over to DC and did some inking for them. Most notably was his work on Jack Kirby's pencils in CHALLENGERS OF THE UNKNOWN. The team of Kirby and Wood proved successful so the two got together on a syndicated strip entitled "SKY MASTERS". The first installment appeared on Sept. 8, 1958. The strip lasted for a year and a half, after which both artists parted and went their seperate ways.

1958 also found Wally Wood in the pages of GALAXY MAGAZINE, where he had been freelancing since '57. Wally did illustrations for the magazine until the early sixties, as well as a few paintins for Galaxy Paperback covers. Wally finished up the fifties working for MAD, GALAXY, some other SF magazines, and an occassional advertising assignment.

Wallace Wood has become an institution in the comics field, an institution which was founded on the work he did in the fifties.

...PERHAPS IF WE TROMP OFF THROUGH THIS FOREST...
LOOKOUT! YOU STEPPED ON A COUPLE OF TREEMEN!
TROMP
...THEN PERHAPS IF WE TRAMPLE THROUGH THIS MEADOW!...
LOOKOUT! LOOKOUT! YOU ARE STEPPING ON THE GRASSMEN!
TROMP
TROMP
KEEP OFF
...WELL, PERHAPS IF WE LEAPED BODILY OFF THIS CLIFF AND DIDN'T TOUCH ANY SOLID MATTER...
LOOKOUT! YOU ARE KNOCKING OVER SOME AIRMEN!
OH FLESH, DARLING! MY LOVE AND MY DESIRE TO GO WHEREVER YOU GO HAS HELPED ME OUTDISTANCE THOSE CREATURES ESPECIALLY SINCE YOU RUN SO FAST!
WE HAVEN'T OUTDISTANCED ALL THE CREATURES! THERE ARE SOME NEW TYPES AHEAD!
WE'VE GOTTEN AWAY FROM THE ROCKMEN, TREEMEN, GRASSMEN, AIRMEN! WHAT OTHER MEN COULD BE LEFT?
GOOD LORD!
MENMEN!
HA, EARTHLINGS! YOU HAVE INVADED OUR LAND! WE WILL DRAG YOU BEFORE OUR LEADER WHO WILL JUDGE WHAT TO DO WITH YOU!
...I WILL BE DRAGGED WITH YOU!
4

THE WORKS OF WALLY WOOD

The following checklist is as complete as the editors could make it. Wallace Wood did a number of toy box designs, bubble gum cards, etc. which were impossible to locate. Any additions/corrections which you readers might provide are wellcome and will appear in next issues letter column.

The checklist will include the title of the comic, the issue number, date, title of the feature(if a continueing character), title of the story, and the number of pages. In some cases, the number of the issue is the only information we have, therefore, if you see an issue number by itself, we do not know the other information. If Wally did the inks only(or worked on the story with another artist), that artist's name will accompany the entry.

Example: MAD 1 Oct.-Nov. 1952 "Blobs" 7
Translation:MAD number 1, Dated Oct.-Nov. 1952, title of the story is "Blobs", and number of pages are 7.

Entries are listed by the publishing house or company.

THE INCOMPLETE WALLACE WOOD CHECKLIST

Entertaining Comics(EC)

	MAD		
1	Oct.-Nov.	1952 "Blobs"	7
2	Dec.-Jan.	1953 "Gookum"	6
3	Feb.-Mar.	1953 "V-Vampires"	6
4	Apr.-May	1953 "Superduperman"	8
5	June-July	1953 "Black And Blue Hawks"	7
6	Aug.-Sept.	1953 "Teddy And The Pirates"	8
7	Oct.-Nov.	1953 "Smilin' Melvin"	7
8	Dec.-Jan.	1954 "Bat Boy And Rubin"	7
9	Feb.-Mar.	1954 "Little Orphan Melvin"	8
10	Apr.	1954 "G.I. Schmoe"	8
11	May	1954 "Flesh Garden"	8
12	June	1954 "3-Dimensions"	6
13	July	1954 "Prince Violent"	8

Entertaining Comics(continued)

MAD(continued)

14 Aug.	1954	"Movie...Ads"	7
15 Sept.	1954	"Wild !"	8
16 Oct.	1954	"Wreck Of The Hesperus"	7
17 Nov.	1954	"Julius Caesar"	7
18 Dec.	1954	"Stalag 18"	7
19 Jan.	1955	"The Cane Mutiny"	6
20 Feb.	1955	"Sound Effects"	7
21 Mar.	1955	"Under The Water Front"	6
23 May	1955	"Gopo Gossum"	6
		"Believe It Or Don't"	3
24 June	1955	"Gluggle"	1
		"Is A Trip To The Moon Possible?"	10
25 Sept.	1955	"The Jack E. Gliston Story"	5
		"Anyone For Wrist Slashing?"	4
		"They Built Their House Single Handed"	4
		"The Blackboard Jumble"	4
26 Nov.	1955	Front Cover	
		"The Conquest Of Tillies Lookout"	5
		"The Prodigious"	5
		"At Home With Lorelei Latour"	2
27 Spring	1956	"How To Be Smart"	7
		"Uninterrupted Melody"	4
		"Ulysses"	5
28 Summer	1956	Cover	
		"Ha Hose Tattooed"	2
		"Talk"	5
29 Oct.	1956	"Cover	
		"Ethel Gasoline"	1
		"The New Expandable Severolet"	1
		"Free Fall Ferris"	3
		"Convention Forecasts"	2
30 Dec.	1956	"Old Comic Strip Characters Home"	2
		"Morbid Dick"	4
		"A Medal For HOratius"	2
		"Walt Dizzy Presents Dizzyland"	6
31 Feb.	1957	"The New Marilyn Marone"	2
		"Whats All This Jazz About Jazz"	6
		"Don Giovanni"	4
32 Apr.	1957	Back Cover	
		"Nansy"	2
		"Its Gonna Be A Mad Mad Year"	2
		"Making A Paper Eucalyptus Tree"	4
		"Movies Are Longer Than Ever"	2
		"The Night People VS Creeping Meatballism"	4
33 June	1957	"Foriegn Movies/American Movies"	5
		"Strangely Believe It"	2
		"The Truth About Cowboys"	4
		"The Potrzebie System"	2
		"Strangely Believe It"	2

O.K., BABY! YOU'RE ALL MINE! I GAVE YOU A CHANCE TO NITWIT WITTA GUN-BUTT... BUT NATURALLY, YOU HAVE IMMEDIATELY FALLEN IN LOVE WITH ME SINCE I AM BIG HERO OF THIS STORY!

YOU WANT TO SPEAK!...NO DOUBT YOU WANT TO SAY YOU ARE TIRED OF ENEMY WAY OF LIFE...YOU WANT TO WEAR LIPSTICK...YOU WANT TO SHOP IN THE A+P!... YOU WANT TO THROW POP-BOTTLES AT THE UMPIRES! GO AHEAD, BABY!... WHAT IS IT YOU WISH TO TELL ME?

Entertaining Comics(continued)

MAD(Continued)

34 Aug.	1957	Inside Front Cover	4
		Wedding Album	3
		"Baseball Is Ruining Our Children"	4
		"The Two Chinese Fellows Who Go To An American Restraunt"	4
35 Oct.	1957	"If Comic Strip Characters Answered Those Little Ads"	3
		"How To Crop A Photo"	3
		"Sin Doll Ella"	4
36 Dec.	1957	"TV Movies With Built In Commercials"	4
		"MAD Visits Corny Island"	2
		"Home Movies "	2
		"The Story Of The 12 Bottles"	2
37 Feb.	1958	"Secret Sport Talk"	1
		"Strangely Believe It"	3
		"Report To Russia"	4
38 Apr.	1958	"Strangely Believe It"	2
		"Nobody Has Any Fun At Parties"	3
		"Bitter Hoems And Gardens"	5
39 June	1958	"How To Make American Kids Science Conscious"	4
		"Party Games"	4
40 Aug.	1958	"Ecccchh, Teen-Age Son Of A Thing"	4
		"Strangely Believe It"	1
		"Prauda"	4
		"Coast To Coast For $16.75"	3
41 Oct.	1958	"Pet Telephone System"	1
		"More Old Magazines"	2
		"The New, Improved, Rotten Circus" (with Clarke)	3
		"One Day's Advice Columns"	2
		"Strangely Believe It"	1
		"The National Usographic Magazine"	5
42 Nov.	1958	"Ten Five"	3
		"Strangely Believe It"	1
		"Credits For The Common Man"	4
		"Scene We Never Got To See"	4
43 Dec.	1958	"The End Of Comics"	4
		"Advertising Photos"	3
		"The New Baby"	2
		"The Bathtub Admiral"	1
44 Jan.	1959	"The Coming Attractions"	4
		"Junior Editions"	2
		Alfred E. Newman's Family Tree"	3
45 Mar.	1959	"Worsts Of 1958"	2
		"If Comic Strip Artists Drew Political Cartoons"	2
		"Gook"	7
46 Apr.	1959	"Authentic Sounds In Stereo"	2
		"The Hip Persuaders"	3
		If Famous Authors Wrote The comics"	4
47 June	1959	"The Professor Lectures On Space"	4
		"The Greatest Missle Ever Built"	2
		"First Aid Handbook"	5
48 July	1959	"Comic Strip Heroes Taken From Real Life"	4
		"How A Television Script Is Born"	4
49 Sept.	1959	"The Mad Horror Primer"	4
		"A Best Seller Hits The Commercial Trail"	4
		"Vic Tinny Gyms"	5
50 Oct.	1959	"Stop That Plug"	3
		The MAD Time Capsule"	1
		"Blue Confessions"	3

Entertaining Comics(continued)

MAD(continued)

51 Dec.	1959	"Advertising Slogans"	3
		"Testing Civilians For Space Flight"	4
52 Jan.	1960	"The Truth About Before And After Ads"	4
		"The Night Before Christmas"	4
53 Mar.	1960	"New Movie Monsters From Madison Avenue"	3
		"MAD Goes To An Alfred Hatchplot Movie"	4
54 Apr.	1960	"Aroung The World With U.S. Television"	6
55 June	1960	"The MAD Madison Avenue Primer"	3
		"The Jackie Talented Story"	4
56 July	1960	"The MAD Comic Opera"	6
57 Sept.	1960	"If Magazines Carried Comic Strips"	4
		"MAD Goes To A Gangster Movie Preview"	4
58 Oct.	1960	Mad's 1960 Political Alphabet Book"	4
59 Dec.	1960	"The Parent From The Ages Of 21 To 60"	9
60 Jan.	1961	"The MAD Shakespshere Primer"	3
61 Mar.	1961	"Guest Shots"	2
62 Apr.	1961	"How To Make Dull Reading Matter Interesting"	4
		"Tomorrow's Parents"	3
63 June	1961	"Adult TV Cartoons"	3
64 July	1961	"Bedtime Stories...As Told By Job-Conscious Fathers"	4

GUNFIGHTER

13 Feb.	1950	"Terror On The Trail"	7(with Harrison)
14 Apr.	1950	"The Dead Man's Trail"	8(with Harrison)

Weird Fantasy

13 June	1950	"Only Time Will Tell"	7(with Harrison)
14 Aug.	1950	"The Black Arts"	7
15 Oct.	1950	"Dark Side Of The Moon"	6
16 Dec.	1950	"A Trip To A Star"	7
17 Feb.	1951	"Deadlock"	6
6 Apr.	1951	"Rescued"	7(with Orlando)
7 June	1951	"Breakdown"	7
8 Aug.	1951	"The Enemies Of The Colony"	7
9 Oct.	1951	"Spawn Of Mars"	8
10 Dec.	1951	"The Secret Of Saturn's Ring"	8
		"The Mutants"	6
11 Feb.	1952	"The Two Century Journey"	8
		"The Tenth At Noon"	6
12 Apr.	1952	"Project...Survival"	8
		"The Die Is Cast"	6
13 June	1952	"The End"	8
		"Home To Stay"	6
14 Oct.	1952	"The Exile"	8
17 Feb.	1953	"There Will Come Soft Rains"	7(with Krenkle)

WEIRD SCIENCE

12 June	1950	"Dream Of Doom"	7
13 Aug.	1950	"The Meteor Monster"	7(with Harrison)
5 Feb.	1951	"Return"	7
6 Apr.	1951	"Sinking Of The Titanic"	6
7 June	1951	"The Aliens"	7
8 Aug.	1951	"The Probers"	7
9 Oct.	1951	Cover	
		"The Grey Cloud Of Death"	8
		"The Invaders"	6

Entertaining Comics(continued)

Weird Science(continued)

10 Dec.	1951	Cover	
		"The Maidens Cried"	8
		"Reducing Costs"	6
		"The Planetoid"	7(with Orlando)
11 Feb.	1952	"The Conquerors Of The Moon"	8
12 Apr.	1952	Cover	
		"A Gobl Is A knog's Best Friend"	8
		"The Last Man"	7
		"The Android"	6
13 June	1952	"Cover	
		"A Weighty Decision"	8
		"He Walked Among Us"	6
14 Oct.	1952	Cover	
		"There'll Be Some Changes Made"	8
15 Oct.	1952	Cover	
		"The Martians"	8
16 Dec.	1952	Cover	
		"Down To Earth"	8
17 Feb.	1953	Cover	
		"Plucked"	8
18 Mar.	1953	Cover	
		"Mars Is Heaven"	8
19 June	1953	Cover	
		"The Precious Years"	8
20 Aug.	1953	Cover	
		"The Loathesome"	8
21 Oct.	1953	Cover	
		"EC Confidential"	8
22 Dec.	1953	Cover	
		"My World"	6

WEIRD SCIENCE-FANTASY

23 Mar.	1954	Cover	
		"The Children"	8
24 June	1954	"...For Posterity"	8
25 Sept.	1954	"Flying Saucer Report"	8
26 Dec.	1954	"B.O.A. Comet Jet Liner Case"	1
		"The Eastern Airlines Case"	2
		"The United Airlines Idaho Case"	1
		"The Gorman Fargo,N.D. Case"	3
		"Was This The Answer"	1
		"The Mantel Godman Case"	2(with Orlando)
		"The Dec. 27th, 1949 Release"	1(Orlando,Crandall)
		"The 1952 Hamilton A.F.B. Case"	1
		"Recent Developments"	3(with Orlando)
27 Feb.	1955	Cover	
		"Adaptability"	7(with Krenkle)
28 Apr.	1955	"The Inferiors"	8(with Krenkle)
29 June	1955	"The Chosen One"	7

INCREDIBLE SCIENCE FICTION

30 Aug.	1955	"Clean Start"	8
31 Oct.	1955	"You Rocket"	7
		"Has Been"	7
32 Feb.	1956	"Big Moment"	7

Entertaining Comics(continued)

HAUNT OF FEAR

15	June	1950	"The Mad Magician"	7(with Harrison)
16	Aug.	1950	"Horror-A-Head"	7(with Harrison)
4	Dec.	1950	"The Man From The Grave"	7
5	Feb.	1951	"Horror In The Freak Tent"	7
6	Apr.	1951	"So They Finally Pinned You"	7
9	Oct.	1951	"Forbidden Fruit"	7(with Orlando)

VALOR

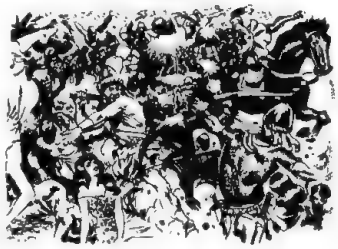
1	Apr.	1955	Cover	
			"The Return Of King Arthur"	7
2	June	1955	"The King's Service"	7
4	Oct.	1955	Cover	
5	Dec.	1955	Cover	
			"Dangerous Animal"	7

ACES HIGH

1	Apr.	1955	"The Outsider"	6
2	June	1955	"Locker 9"	6
3	Aug.	1955	"Grease Monkey"	6
4	Oct.	1955	"The Novice And The Ace"	6
5	Dec.	1955	"Ordeal"	7

TALES FROM THE CRYPT

21	Jan.	1951	"Terror Ride"	7
24	July	1951	"Scared To Death"	7
25	Sept.	1951	"Judy, You're Not Yourself"	7
26	Nov.	1951	Cover	
27	Jan.	1952	Cover	



SHOCK SUSPENSE STORIES

2	May	1952	Cover	
			"Gee Dad...It's A Daisy"	7
3	July	1952	Cover	
			"The Guilty"	7
4	Sept.	1952	Cover	
			"Confession"	7
5	Oct.	1952	Cover	
			"Hate"	7
6	Jan.	1953	Cover	
			"Undercover"	7
7	Mar.	1953	Cover	
			"The Bribe"	7
8	May	1953	"The Assualt"	7
9	July	1953	"Came The Dawn"	7
10	Sept.	1953	"...So Shall Ye Reap"	7
11	Nov.	1953	"In Gratitude"	7
12	Jan.	1954	"Fall Guy"	7
13	Mar.	1954	"Blood Brothers"	7
14	May	1954	"Cover	
			"The Whipping"	7
15	July	1954	"The Confidant"	7

PIRACY

1	Nov.	1954	Cover	
			"The Mutineers"	8
2	Jan.	1955	"A Fitting End"	6

Entertaining Comics(continued)

PANIC

3	July	1954	"The Quite-A-Man"	7
4	Sept.	1954	"Hindu"	8
5	Nov.	1954	"You Too Can Hook A Zillion"	7
6	Jan.	1955	"Executive Seat"	7
7	Mar.	1955	"Them There Those"	7
8	May	1955	"Gone With The Widow"	7
9	July	1955	"Bo Bummel"	7
11	Nov.	1955	"20,000 Leaks Under The Sea"	7
12	Jan.	1956	" 's A Tragic Air Command"	7

FRONTLINE COMBAT

1	Aug.	1951	"Unterseeboot 113"	7
2	Oct.	1951	"Gettysburg"	6
3	Dec.	1951	"Desert Fox"	7
4	Feb.	1952	"Light Brigade"	7
6	June	1952	"War Of 1812"	7
7	Aug.	1952	"Iwo Jima"	6
8	Oct.	1952	"Caesar"	7
9	Dec.	1952	"Choose Sides"	6
10	Feb.	1953	"A Baby"	8
12	June	1953	"H-5!"	8
13	Aug.	1953	Cover	
			"Wolf"	6
14	Oct.	1953	Cover	
			"Albatross"	8
15	Jan.	1954	Cover	
			"Perimeter"	8

TWO FISTED TALES

18	Dec.	1950	"Revelution"	6
19	Feb.	1951	"Brutal Captian Bull"	7
20	Apr.	1951	"Devils In Baggy Pants"	7
21	June	1951	"The Murmansk Run"	6
22	Aug.	1951	"Massacre At Agincourt"	6
23	Oct.	1951	"Old Soldiers Never Die"	7
24	Dec.	1951	"Bug Out"	7
26	Apr.	1952	"Hungnam"	7
27	June	1952	"Custer's Last Stand"	7
28	Aug.	1952	"Pell's Point"	7
30	Dec.	1952	"Knights"	7
31	Feb.	1953	"Blockade"	6
32	Apr.	1953	"Cover	
			"Hannibal"	6
33	June	1953	Cover	
			"Atom Bomb"	7
34	Aug.	1953	"Trial By Arms"	7
35	Oct.	1953	"New Orleans"	7
41	Mar.	1955	"Carl Akeley"	6

...NOW TO TUNE MY RADIO IN ON THE SPECIAL FREQUENCY.. ADJUST THE WAVE MODULATION AND I SHOULD GET THE SIGNAL LOUD AND CLEAR.. AAAH..NOW I HEAR IT!... ARTHUR GODFREY'S TALENT SCOUTS!

CONFESSIONS ILLUSTRATED

1	Feb.	1956	"My Tragic Affair"	10

CRYPT OF TERROR

18	July	1950	"The Living Corpse"	7

Entertaining Comics(continued)

MODERN LOVE

5	Mar.	1950	"Too Busy For Love"	7(with Harrison)
6	May	1950	"The Love That Might Have Been..."	7(with Harrison)
7	July	1950	"They Wouldn't Let Me Love Him"	8(with Harrison)

A MOON, A GIRL,...ROMANCE

10	Dec.	1949	"I Thought I Loved My Boss"	7(with Harrison)
11	Feb.	1950	"Hearts Along The Ski Trail"	8(with Harrison)
12	Apr.	1950	"No Rx For Romance"	7(with Harrison)

SADDLE ROMANCES

10	Feb.	1950	"The Heart Robber"	7(with Harrison)
11	Apr.	1950	"I Was Just A Playtime Cowgirl"	8(with Harrison)

3D EC CLASSICS(Reprints done in 3D)

1	Spring	1954	"V-Vampires" 8
3	(Never Published)		"Spawn Of Venus" 8

Crime Suspenstories

1	Nov.	1950	"Death's Double Cross"	7
3	Mar.	1951	"Faced With Horror"	6

VAULT OF HORROR

12	May	1950	"The Werewolf Legend"	7(with Harrison)
13	July	1950	"The Curse Of Harkley Heath"	7(with Harrison)
14	Sept.	1950	"Werewolf"	7(with Harrison)

AVON COMICS GROUP

Fu Manchu #1
Capt. Science #1
#4 Cover, 2 stories(with Orlando)
#5 Cover, 2 stories(with Orlando)
Police Linup #1
Famous Gangsters #2
Witchcraft #1(inside cover)
Dark Mysteries #1(June,1951) cover(with Orlando)
#2 Sept.1951 cover(with Orlando)
Rocket To The Moon(one shot) inside cover
An Earthman On Venus(one shot) 1 story, 25 pages
Space Detective #1 cover
#2 inside cover
Flyin Saucers (one shot) 1 story, 21 pages
Eerie #2 cover, inside cover, 1 story
#3(Nov. 1951)Cover, inside cover
"The Case Of The Painted Beast" 7 pages
#4
#5
#6
Strange Worlds
#2
#3 Inside cover
"Kenton Of the Star Patrol" 8
"Invasion Pro the Abyss"(with Frazetta,Williamson)
#4 inside cover
"The Lost Kingdom Of Athala"
#5 Inside cover
#6

Zif Davis Comics Group

Amazing Adventures

1	1950	"Winged Death On Venus"	9

Charlton

WAR AND ATTACK

1

Atlas Comics Group

UNKNOWN WORLDS

51	Nov.	1956	"he Was Nobody" 4

Trump Publications

TRUMP

1	Jan.	1957	"Hansel And Gretal"	3
			"Elvis Pretzel"	1
			"Candid Camerapix"	2

DYNAMO IS CAUGHT BY MENTHOR'S GAZE... UNABLE TO LOOK AWAY...
YOUR WILL IS NOW MINE...YOU HAVE NO THOUGHTS OF YOUR OWN...
AMPLIFIED BY THE HELMET, THE HYPNOTIC CONTROL OVER DYNAMO IS QUICKLY ESTABLISHED...
YOU WILL FORGET EVERYTHING ABOUT THIS...YOU WILL FORGET THAT I WAS HERE...
AND AFTER YOU AWAKE, EVERY TIME YOU HEAR THE WORD "HANT" YOU WILL TURN ON THIS BELT AND GO BERSERK...

Science Fiction Magazines

GALAXY: Sept. 1957; Oct. 1957; Nov. 1957; Dec. 1957; Apr. 1958; May 1958; June 1958; Aug. 1958; Sept. 1958; Oct. 1958; Dec. 1958; Feb. 1959; Apr. 1959; Aug. 1959; Dec. 1959

IF : July 1959, Jan. 1960

THE SCIENCE FICTION WORLDS OF IF, 1958

THE ORIGINAL SCIENCE FICTION STORIES: May 1959

Amazing: Feb. 1958

Paperback Covers

Galaxy Novels: "Twice In Time", "Address Centauri", "Mission Of Gravity", "The Forever Machine"

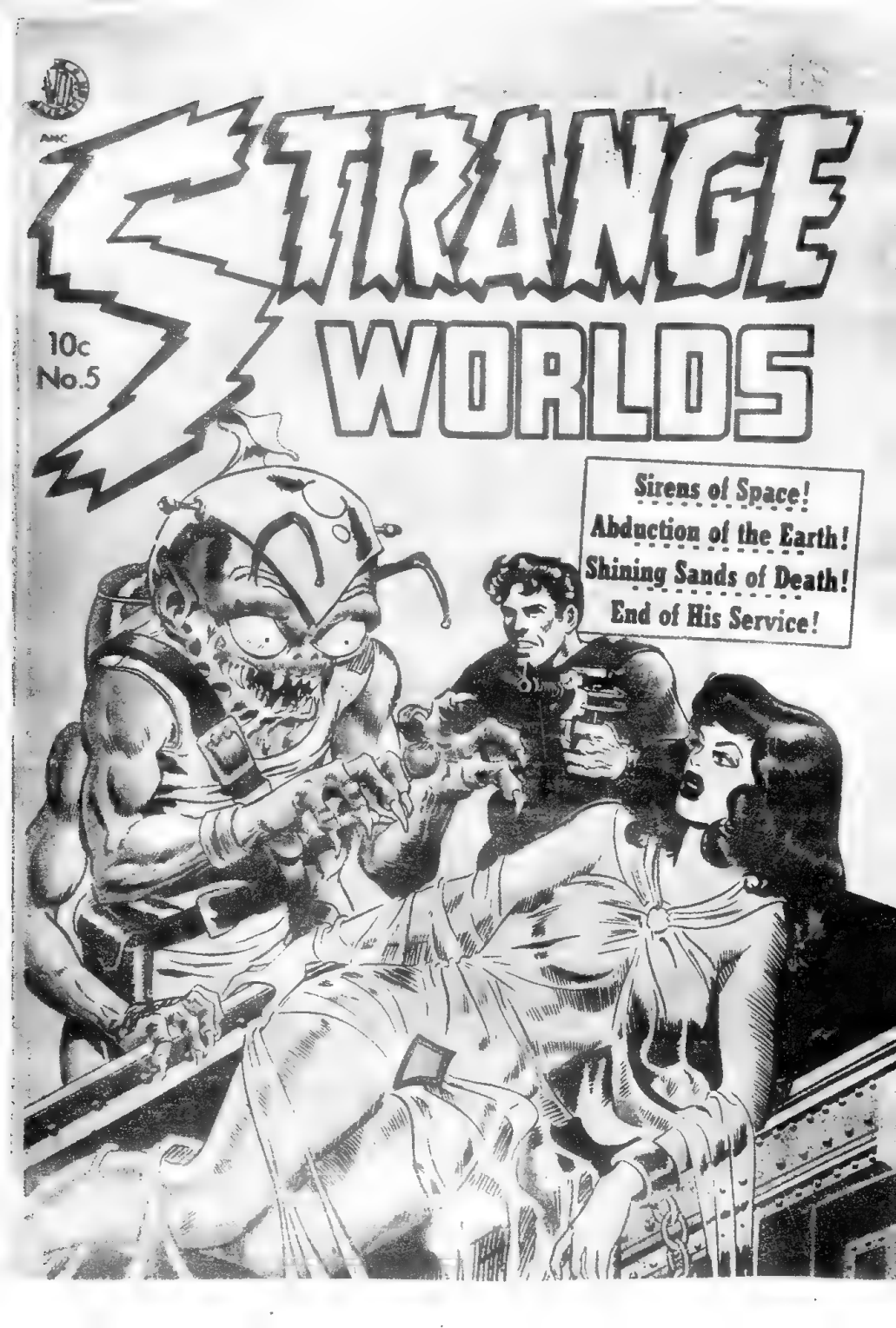
Hardback Covers

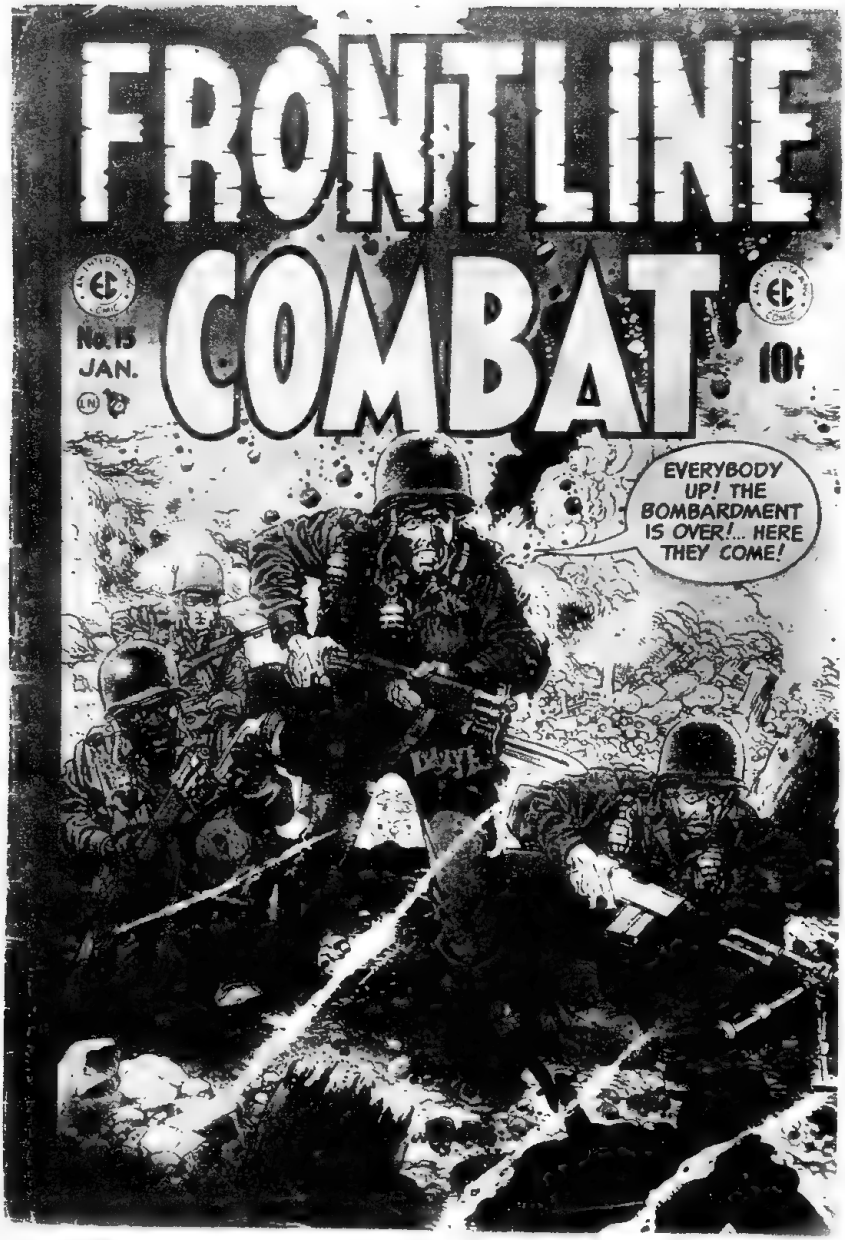
The Return Of Conan(Gnome Press, 1957)

Tower Comics Group (*means inks only)

Thunder Agents

1	Nov.	1965	Cover	
			"First Encounter"	4
			"Menace Of The Iron Fog"	12
			"At The Mercy Of Iron Maiden"	10
2	Jan.	1966	Cover	
			"Dynamo Battles Dynavac"	13
			*"In The Warlords Power"	10
			"D-Day For Dynamo"	13
3	Mar.	1966	Cover	
			"Dynamo Battles The Subterraneans"	10
			*"Noman Faces The Threat Of The Amazing Vibraman"	10
			"Dynamo And The Menace Of The Red Dragon"	10
			Pinups;Menthor, Dynamo,Noman,Thunderbelt	4
			*"Dynamo Vs Menthor"	10


AMC
STRANGE WORLDS
10c
No.5
Sirens of Space!
Abduction of the Earth!
Shining Sands of Death!
End of His Service!


FRONTLINE COMBAT
EC
No. 15
JAN.
10¢
EVERYBODY UP! THE BOMBARDMENT IS OVER!... HERE THEY COME!

Tower Comics Group(continued)

THUNDER AGENTS(continued)

4 Apr. 1966	Cover	
	"Master Of Evolution"	12
	"Noman In Action"	1
	"Origin Of Thunder"	1
	*"The Return Of The Iron Maiden"	10(Crandall pencils)
	*"The Great Hypno"	11(Giunta pencils)
5 June 1966	Cover	
	Pinup: Lightning	1
	"Double For Dynamo"	14
6 July 1966	Cover	
	"Dynamo And The Sinister Agents Of The Red Star"	14
	*"Thunder Vs Demo"	10
7 Aug. 1966	Cover	
	"Dynamo, Wanted For Treason"	10
	Pinup: Iron Maiden	1
	*"A Matter Of Life And Death"	10(Ditko pencils)
8 Sept. 1966	Cover	
	"Thunder In The Dark"	10
	"Final Encounter"	11(with Adkins)
9 Oct. 1966	Cover	
	"Corporal Dynamo, USA"	10
10 Nov. 1966	Cover(with Williamson)	
	"Operation Armageddon"	10
11 Mar. 1967	Cover	
	"The Death Of Dynamo"	10
12 Apr. 1967	Cover	
	*"Strength Is Not Enough"	10(Ditko Pencils)
13 June 1967	Cover	
	"A Bullet For Dynamo"	10(with Adkins)
14 July 1967	Cover	
	*"Return Engagement"	10(Ditko Pencils)
15 Sept. 1967	"Collision Course"	10
	*"Hail To The Chief"	10
16 Oct. 1967	Cover	
	"A Slight Case Of Combat Fatigue"	10
17 Dec. 1967	"Return Of The Hyena"	10
19 Nov. 1968	"Half An Hour Of Power"	10

DYNAMO

1 Aug. 1966	Cover	
	"menace From The Moon"	14
	*"Back To The Stone Age"	10(Crandall Pencils)
	*"Dynamo Meets The Amazing Andor"	10(Ditko Pencils)
2 Oct. 1966	Cover	
	"The Web Of Spider"	10
	"Spider Strikes At Sea"	10(with Adkins)
	*"The Priceless Counterfeit"	10(Giunta pencils)
	Pinups: Red Star, Andor	2
3 Mar. 1967	Cover	
	"The Unseen Enemy"	10
4 June 1967	Cover	
	"The Maze"	10
	"The Secret Word Is..."	10
	"Once Upon A Time"	10

NOMAN

1 & 2, covers

King Publications

PHANTOM

18 Sept. 1966(Flash Gordon) "The Space Pirates" 4

JUNGLE JIM

5 Cover

Wham-O-Manufacturing Co.

Wham O Giant

1 Apr. 1967(Radian) "Radian" 3
"Goody Bumpkin" 2

Warren Publications

CREEPY

9 June 1966 "Overworked" 6(with Adkins)
38 Mar. 1971 "The Cosmic All" 8

EERIE

11 Sept. 1967 "The Mummy"(reprint) 6
14 Apr. 1968 Eerie's Monster Gallery:"The Mummy" 1(with Adkins)

VAMPIRELLA

9 Jan. 1971 Cover
"The Curse" 8

BLAZING COMBAT

4 July 1966 "ME-262" 7

MONSTER WORLD

1 Nov. 1964 "The Mummy" 6

Marvel Comics Group

Daredevil

5 Dec. 1964(Daredevil)"The Mysterious Masked Matador" 20
6 Feb, 1965(Daredevil)"Trapped By The Fellowship Of Fear" 20
7 Apr. 1965(Daredevil)"In Mortal Combat With...Submarieher20
8 June 1965(Daredevil)"The Stiltman Cometh" 20
9 Aug. 1965(daredevil)"That He May See" 20(Powell inks)
10 Oct. 1965(Daredevil)"While The City Sleeps" 20
11 Dec. 1965(Daredevil)"A Time To Unmask" 20(Powell pencils)

STRANGE TALES

134 Inks and layouts on Powell pencils on "The Human Torch" 10

AVENGERS

20 Sept. 1965(Avengers) "Vengence Is Ours" 20(Heck pencils)
21 Oct. 1965(Avengers) "The Bitter Taste Of Defeat" 20(Heck pencils)
22 Nov. 1965(Avengers) "The Road Back" 20(Heck pencils)

ASTONISHING TALES

1 Aug. 1970(Dr.Doom) "Unto You Is Born...The Doomsman" 10
2 Oct. 1970(Dr.Doom) "Revelution" 10
3 Dec. 1970(Dr.Doom) "Doom Must Die" 10
4 Feb. 1971(Dr.Doom) "The Invaders" 10

TOWER OF SHADOWS

5 May 1970 "Flight Into Fear" 7

Marvel Comics Group(continued)

TOWER OF SHADOWS(continued)

6	July 1970	"Beowulf"	7
7	Sept. 1970	"Of Swords And Sorcery"	7
8	Nov. 1970	"Sanctuary"	7

PUSSYCAT(35¢ adult magazine)

1	Oct. 1968	"A Merry Mixed Up Miss"	5

Harvey Comics Group

WARFRONT

37	Sept. 1966	"The V-3"	2
		"The Lone Tiger"	10
		"Dollar Bill Cash"	5
38			
39			

UNEARTHLY SPECTACULARS

2		"Earthman"	

Gold Key Comics Group

RIPLEY'S BELIEVE IT OR NOT TRUE GHOST STORIES

1	1965	"The Ghost Ship"	4

BORIS KARLOFF

9	Mar. 1965	"Vengence Of The Armoured Arm"	12

TOTAL WAR

1	1965	"Target: America"	32
2	1965	"Sneak Attack"	16
		"Breakthrough"	16

National Periodicals(DC)

CAPTIAN ACTION

1	Nov. 1968	"Origin Of Captian Action"	24

The following DC's were inked only by Wally Wood

SHOWCASE #12(Kirby pencils)
CHALLENGERS OF THE UNKNOWN #1-7(Kirby pencils)
TEEN TITANS #19(Gil Kane pencils)
SUPERBOY #'s 154,155,157,158,160(Bob Brown pencils)
ANTHRO #6(Howie Post pencils)
ANGEL AND THE APE #'s 2-5(Bob Oskner pencils)

Charlton Publications

JUNGLE JIM

22	Feb. 1969	Cover(Ditko pencils)	
		"The Witch Doctor Of Borges Island"	7
		"The Golden Goddess Of Thalthor"	7
		*"The Wizard Of Dark Mountain"	7 (Ditko pencils)
27	Dec. 1969	*3 stories(Ditko pencils)	

Thats it. Remember, if you have any additions/corrections, send them in.

IT'S INTERMISSION

Are your eyes tired? Is your mind blown from translating those big [illegible] sentences? Well, sit back now and relax because...it's INTERMISSION. For your entertainment tonight we have a portfollio of beautiful art based on the many charcaters who were lucky enough to sport Wally Wood artwork at one time or another. There is absolutely nothing to read, just mindstaggering illustrations designed to make you happy. Let us entertain you.(And still keep our clothes on.)

And so you won't have to strain your mind to figure out who drew what, we give you an index to the following illustrations starting with the one on this page.

Wood's Little People by MARTIN L. GREIM
The Wonderful World Of Wood by RONN FOSS
Daredevil by DENNIS FUJITAKE
Cleopatra by WALLACE WOOD
Crime Syndicate by GARY KATO
Radian by DAVE COCKRUM
Daredevil vs. Knight Robot by KEITH FUKUMITSU
Captain Action by DAVID BRADLY
Captain America by WILLIAM BLACK

Wood's LITTLE PEOPLE

the WONDERFUL WORLD of Wood

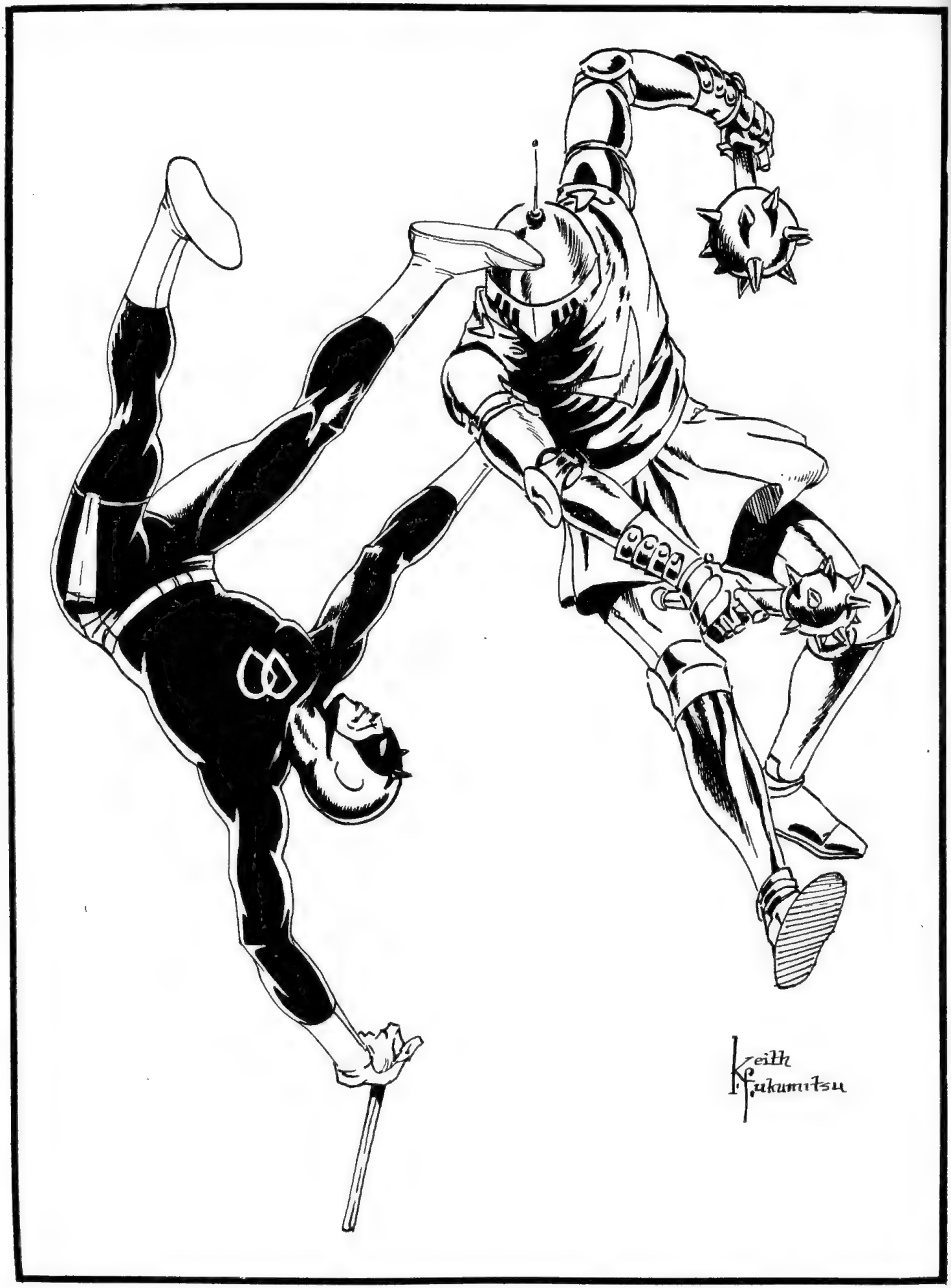
by Ronn Foss

CLEO
CAESAR AND CLEOPATRA HAD ONE SON WHO, LEGEND HAS IT, DIED AT THE HANDS OF OCTAVIAN. THEY LIVED TOGETHER IN ROME FROM 46 OR 45 B.C. UNTIL HIS ASSASSINATION IN 44 B.C. AWARE OF THE HOSTILITY OF ROME, SHE FLED TO EGYPT. THERE MARC ANTHONY SUCCUMBED TO HER CHARMS, AND SHE USED HIM AS SHE HAD CAESAR. THEIR ALLIANCE, ALWAYS UNPOPULAR IN ROME, FINALLY LED TO WAR WITH OCTAVIAN, CULMINATING IN THEIR HISTORIC DEFEAT IN THE GREAT BATTLE AT ACTIUM IN 31 B.C.

PATRA
THIRD DAUGHTER OF KING PTOLEMY AULETES, SHE WAS BORN IN 69 OR 68 B.C. AND AT FIRST SHARED THE THRONE WITH HER YOUNGER BROTHER, PTOLEMY DIONYSUS. AFTER HER FATHER'S DEATH HER BROTHER TRIED TO OVERTHROW HER. SHE WAS GATHERING FORCES FOR AN ATTEMPT TO REGAIN THE THRONE WHEN JULIUS CAESAR FOLLOWED POMPEY INTO EGYPT. CAESAR FELL QUICKLY AND TOTALLY UNDER CLEOPATRA'S SPELL, HELPING HER TO VANQUISH PTOLEMY, WHO DIED IN COMBAT. THIS PLACED HER ON THE THRONE WITH YET ANOTHER BROTHER, WHOM SHE SOON DISPOSED OF BY MEANS OF POISON.
wood
A YEAR LATER, OCTAVIAN WENT TO EGYPT AND WORKED OUT A PLOT WITH CLEOPATRA WHICH RESULTED IN ANTHONY'S COMMITTING SUICIDE, IN THE MISTAKEN BELIEF THAT SHE HAD ALREADY DONE SO. SHE THEN TRIED TO MAKE OCTAVIAN INFATUATED WITH HER, TO NO AVAIL. LEARNING LATER THAT HE PLANNED TO MAKE HER A CAPTIVE AND TAKE HER TO ROME, SHE CHOSE THE FATAL BITE OF THE ASP. EGYPT THEREAFTER BECAME A ROMAN PROVINCE.

GK

DAVE
COCKRUM


Keith
Fukumitsu

CAPTAIN

and now back to the show . . .

THE SIXTIES

by GORDON FLAGG JR.

If Wally Wood is identified in the 1950's with the EC Group, his work in the 60's is noteworthy for the fact that he did stories for nearly every major comic publisher, and remained at none of these long enough to produce any personal identification to any one of them. Instead, he spread his efforts in the 60's over coun tless freelance jobs, within and without the realm of comics.

At the close of the 1950's, Wood's comic work was done mainly for MAD, which took up most of his time until around 1965. The little work he did for actual comics was at DC, where he was employed mainly as an inker for Jack Kirby's CHALLENGERS OF THE UNKNOWN, among other strips. The inking of a Gil Kane story in STRANGE ADVENTURES 154 in 1963 was the last job he did for National until much later. Besides the work for DC which overlapped the two decades, Wood also did a number of illustrations for science fiction magazines from the late fifties until 1963, although less than a dozen of these appeared after 1959.

In early 1964 Wood did a few assignments for Warren Publications; a strip in the first issue of MONSTER WORLD; and the cover for the SPACEMEN 1965 YEARBOOK, both of the latter in callaboration with Russ Jones. Then, in late 1964, Wally returned to the realm of full-fledged comic books with an all too brief stint at Marvel, where he worked from late 1964 until mid 1965. His Marvel work included pencilling and inking Daredevil 5 through 8, plus layout and inking of Bob Powell's pencils in #9, the script and art in #10 with Powell layouts, and the inking only of #11; inking Powell in STRANGE TALES #134; and inking Don Heck in AVENGERS #20, 21, and 22.

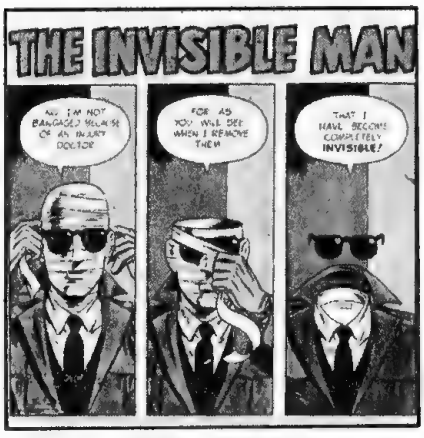
While working at Marvel, Wood also did some work at Gold Key. Horror stories in such titles as BORIS KARLOFF TALES OF MYSTERY, RIPLEY'S TRUE GHOST STORIES, and TWILIGHT ZONE, plus the first two issues of TOTAL WAR, all in 1965.

After leaving Marvel in the middle of 1965, Wood started working as art director for the company he stuck with longer than any other in the sixties: TOWER PUBLICATIONS. Wood drew almost all of the characters appearing in THUNDER AGENTS at one time or another, but concentrated primarily on the group's foremost hero: Dynamo. In addition, he inked the pencils of such artists as Gil Kane, Dan Adkins, Reed Crandall, Al Williamson, Steve Ditko, John Giunta, and George Tuska. He also wrote a goodly number of his own scripts.

Early 1966 saw Wood return to Warren for two stories, "Overworked" in CREEPY #9 in callaboration with Dan Adkins, and "Battle Of Britain"

in BLAZING COMBAT #3, which Wood also wrote. Later that same year, Wally hopped over to King to do a four page Flash Gordon filler in PHANTOM #18. Late 1966 also saw the inception of Wood's own magazine, WITZEND, which he would edit thru issue four in 1968, and contribute two Animan strips, three humorous "Pipsquek Papers" strips, a humor strip called "The Rejects", two profusely illustrated text episodes of "World Of The Wizard King", and some poetry. Tony Isabella covers Wood's for this publication elsewhere in this issue, so I will refrain from further comment on the magazine.

Early 1967 was the year of the ill-fated experiment of the WHAM-O GIANT COMIC. Hampered by incredibly bad distribution, the 21 by 14 inch, 48 page magazine never reached most fans. Those who got it were in for a real treat as it contained a Wood super-hero strip, RADIAN, as well as another "little people" strip, GOODY BUMPKIN. Wally also helped with Harvey's short-lived super-hero line of 1967 with a super-hero satire strip(Miracles, Inc.); a serious strip called "Earthman" in UNEARTHLY SPECTACULARS #2; two war strips, "The Lone Tiger" and "Dollar Bill' Cash" in WARFRONT #37; and fillers in WARFRONT #38 and 39. Going back to King Comics briefly, Wally did a cover for JUNGLE JIM #5, plus several Jungle Jim stories with Steve Ditko which were used in 1969 when Charlton picked up the title. Around the middle of 1967, the Tower line began to lose speed. The newest two super


THE INVISIBLE MAN
NO, I'M NOT BANDAGED BECAUSE OF AN INJURY DOCTOR
FOR AS YOU WILL SEE WHEN I REMOVE THEM
THAT I HAVE BECOME COMPLETELY INVISIBLE!

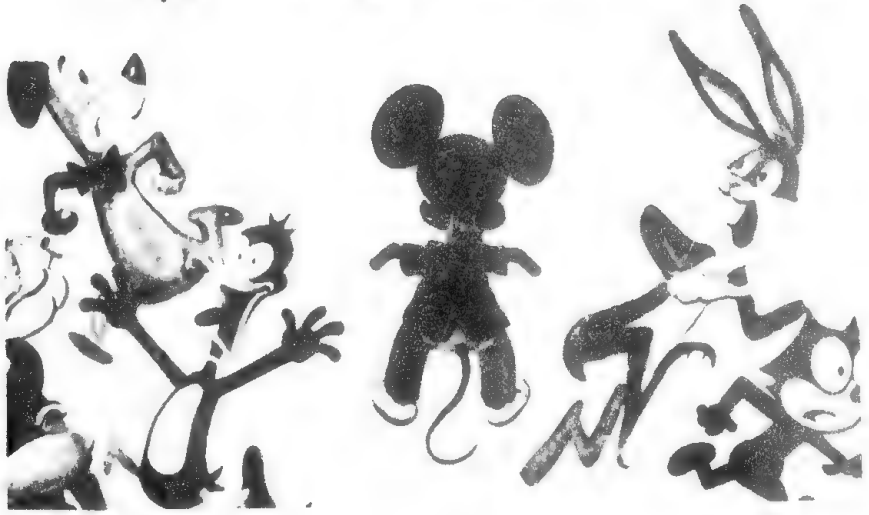
here titles they had started, DYNAMO and NOMAN, were discontinued, and THUNDER AGENTS began to appear less and less regularly. Only two issues were published in all of 1968, and except for a reprint issue in 1969, the line folded. Wood had gradually contributing less to the titles anyway, so when the final issue of THUNDER AGENTS appeared, few mourned its loss. NEA's annual three week speacial syndicated Christmas strip in 1967 was Wood's "Bucky Ruckus". In the adventure, Bucky and his friends land on a world where Christmas is outlawed and, with the help of Santa Claus, set things straight.

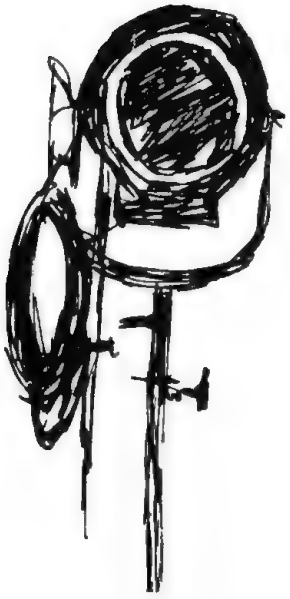
Even with the fall of Tower, Wood had little trouble finding work in 1968. Besides WITZEND, he did miscellaneous commercial art assignments, including an illustration for a TV GUIDE article on the violence in the Saturday morning cartoon shows and some adventure record covers. In late 1968, he made his triumphant return to DC. Once again, Wood's work consisted mainly of inking, usually Gil Kane's pencils or Bob Brown's Superboy, although he soloed on the premiere episode of CAPTIAN ACTION.

True to form, however, Wood did not remain at DC for long. Late in 1969 he disappeared from the pages of DC comics. Shortly afterward, he popped up at Marvel...again...doing occassional stories, such as those he also scripted in TOWER OF SHADOWS #5, 6 and 7.

Wallace Wood moves from one publisher to another so rapidly, that it's uncertain where he will be when this article sees print. The only thing that is certain is that Wally will be somewhere in the world of comics, lending his own distinctive style to whatever strip cries out for it.

((EDITOR'S NOTE: Having just returned from the 1970 Comic Art Convention, I have learned from Wally himself and then Jim Warren, that Wally will be the editor of one of Warren's new adult books. So it looks as though the 70's are going to be even better than the fifties or sixties. If he gets much better, Wally will blow our minds.))





and the pros say...

It's been said that the greatest praise you can receive is that of your peers. If thats true, then Wallace Wood is really as great as his fans think he is. In the following pages you will see what those who have associated with him or have learned from him have to say about Wally's contribution to the field. I hope you will enjoy their comments as much as I have.

Joe Orlando is one of Wally's oldest associates. They worked together on the old Avon science fiction line, as well as EC. Wally's influence on Joe's work was very evident in those early years and if you look hard enough, you can see a few Wood effects in Joe's work of today.

> I have known Wally Wood for twenty years. I feel he has contributed greatly to the art of comics. His influence has left a mark on many artists, myself included.
>
> As a "boss" he bent over backwards to give you credit for the work you did. For a while we worked, ate, and lived together, so that our relationship was as brothers.
>
> He was, and is, an instinctive artist, relying more on his observations rather than formal training. Over the years he has helped me as an artist and as a person.
>
> Joe Orlando

Another who worked with Wally in those early years was Marie Severin, the colorist at EC. Marie did some beautiful work as EC's colorist and judging by the details put in the art by young and eager artists like Wood, Williamson, Orlando, Elder, and John Severin, her job wasn't easy.

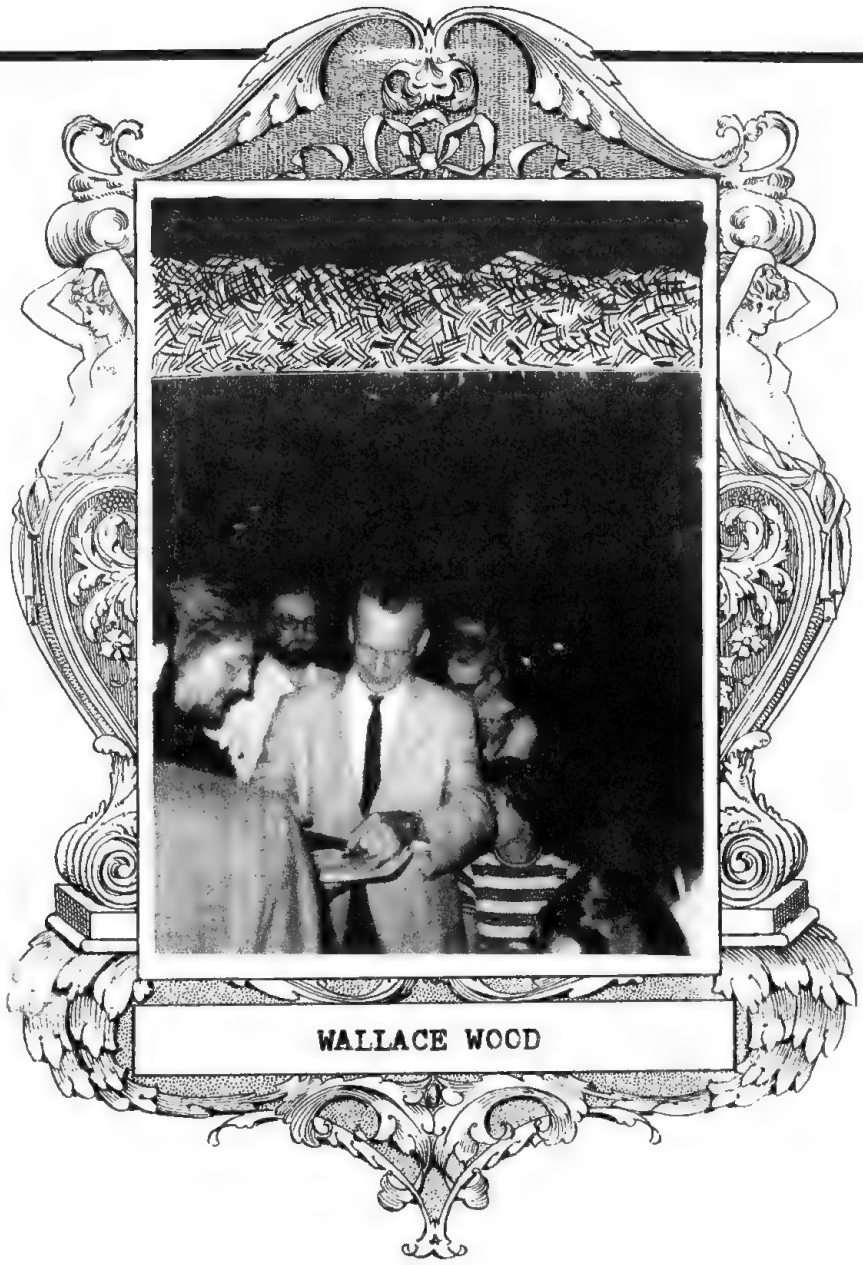
> Wally's work usually took a bit longer to do, but it was rewarding in-so-far as we tried to color in such a way as to not hide any of the intricate and moody work(especially the science fiction work). He captured the fans imagination with the highlights and wierd, shy patterns and his idealistic figures, which today we see so many imitations of. In comics, Wally Wood was great.
>
> Marie Severin

The bulk of Wally's work was for MAD MAGAZINE. During those years he met and worked with many people. One of the most talented of these was Jerry De Fuccio...

> Wally Wood belongs in the very exclusive fraternity of panel-for-panel progressionists, whose membership I narrow down to Alex Toth, Joe Kubert, John Severin, and Mort Drucker.
>
> Having sat at the elbow of all the aforementioned while they drew, I could always discern the same questioning attitude..."Perhaps I could have handled this panel differently...?"
>
> The misgivings and the over-conscientious zeal on the part of Wally were always quite intense. He seemed to lean into his panels and impart some essence of himself.
>
> I recall that I once asked Wally to do a freebie program cover for me when I was doing post-graduate work at Fordham University. He manifested the same Woodian dedication to the job as though he were being paid by the inch. Now, don't go asking him for free art in this day and age, just because I disclosed how gracious he is!
>
> Jerry De Fuccio

Over the years, many artists have adapted their own styles from Wally's. One of these was Tom Sutton....

> YOU ARE STANDING ON THE MOON COURTESY OF WALLY WOOD is Sutton's way of pointing up the shove to the imagination always present in a Wood drawing for the Weird Science books during the EC days. It was a genuine treat each time his stuff appeared and it stimulated speculation about the moon and a space program in the minds of youngsters that today are involved in some way with that program. He helped you visualize your dreams, your wonderlust. In that respect Wood(and countless others who spurred on the dream of space) was as important as the scientists who made the thing work. Without the dream, without the desire to go off the earth, the scientists would never have been neccesary. He's an imagination monger, it's a trade and I'm an apprentice at it.
>
> Tom Sutton



WALLACE WOOD

"He was, and is, an instinctive artist

"He captured the fans imagination..."

"He seemed to lean into the panels and impart some essence of himself."

" He helped you visualize your dreams, your wonderlust."

"He's an imagination monger..."

"He bent over backwards to give you credit for the work you did."

He is...WALACE WOOD

from the editor...

HELP...thats right fandom, I need your help. Like many other fanzines today, THE COMIC ARTIST and PHOENIX are in a financial crisis. The answer is very simple, you've got to tell your friends about TCA and PHOENIX. Each issue has a print run of 500 and I sell little over a 100. If I could sell only 250 I could break even and therefore add more pages and possibly even color covers. But at the rate things are going now, I can't even continue to put out the issue itself. At least two more issues of THE COMIC ARTIST will see print. Hopefully the situation will be straightened out by next issue and we can continue to publish. If not, the money will be returned to those of you who subscribed beyond the next two issues. As it now stands,I have lost over $300 on all my publications and this simply can't go on. If I can just come close to breaking even I'll continue to publish. For those of you wondering why I'm in the fanzine business in the first place, I feel we all owe the pros something for the hours of enjoyment they have givin us. Therefore this publication pays tribute to those artists who have givin me joy over the years. PHOENIX covers the rest of the field. Now as to what you can do.....

FANS you can help by subscribing to both PHOENIX, THE COMIC ARTIST, and BLUFF. A PHOENIX sub costs $1.50 for 4 issues. A COMIC ARTIST sub is $2.00 for 4 issues. A sub to BLUFF is $3.00 for 4 issues. Also tell your friends about all publications of PHOENIX ENTERPRIZES.

PROS I hate to ask anything else of you, but it seems that the fans only buy zines with pro contributions so if any of you can find the time to do an illustration or write something on your views of the comics field today, I'd really appreciate it.

FANZINES If you can plug any of my publications, this too would be greatly appreciated.

That seems to be it people. Keep your fingers crossed and lets hope that PHOENIX ENTERPRISES can pass over this obstacle and then we can all settle back and enjoy the best in fanzine entertainment.

yours, James Ploetz

THE WOOD AT WITS' END

Written by: Tony Isabella
Illustrated by: Steve Fritz

When Wally Wood published the first issue of Witzend in late 1966, his only stated aim was to make the magazine the most entertaining one he could. The artist was to be his own editor, a policy intended to enable him to produce his very finest work. Since that time, some two dozen craftsmen have made use of this journal to produce a number of entertaining pieces and a handful of actual classics. Publisher Wood availed himself of this opportunity he had created on several occasions. These occasions will be brought under consideration in this article.

ANIMAN (Witzend #1 and 2)

In his first effort for Witzend, Wally Wood took a standard, if not overused, Hollywood plot, consisting of: a) a scientific expedition, b) a monster, c) the monsters capture and journey to civilazation, d) the monsters escape and rampage through the city, & e) the the monster's destruction or return to natural habitat. We saw it first in the silent version of The Lost World (1925) via the considerable genius of Willis O'Brien. Wood refined this basic plot, bringing it down to a more personalized struggle, for his premiere issue entry, Animan.

A rumor of stone age aborigines on a naturally uncharted isle in the South Pacific-- no doubt part of the Skull Island chain-- had brought a (you guessed it) scientific expedition to the island, who could hardly be expected to pass up this marvelous opportunity. We join them as the aborigines attack them for the second (implied) time. However, Mr. Wood has obviously created these aborigines as a plot device for they never appear again after page two. They drive the explorers deep into the jungle until they reach the forbidden territory, which is clearly marked by a path of human skulls, a particularly frightening effect when you think about it.

Wood wisely never allows the pace of this first episode to slacken. No sooner than they have entered the forbidden territory, they get a glimpse of the yet unnamed Animan. One of the party wounds him, but the man-beast escapes. Having wounded the creature, whom they believe to be the unique bricklayer mentioned above, the party realizes that this has become a death struggle, an unpleasant thing to start, even more so when one tries to make a profit more than a continued existance on the battle, as we shall see.

Leaving four men behind to gaurd the supplies, expedition head Jim King, the lovely woman scientist Dr. Catherine Le May, and the remaining members of the expedition begin a search for their new foe. In a fast moving eight panel sequence, we get just a small example of the raw power Animan possesses as he murders the four gaurds in what is surely less than a minute's time. The theft of their food weakens the remaining expedition more than the trials they have survived, but they press on, knowing their only hope lies in the recovery of those supplies. Once again, the expedition members split up into two groups, searching for their continued existance. Searching with the fear that this thing is perhaps even more intelligent than they.

The first group finds the packs of food and run towards them, despite Jim's warning, quickly proven accurate, that they might be running into a trap. The men fall helplessly into a fatally deep elephant pit. Only Jim King is saved as he clings to the edge of the

pit. Here, Animan becomes a really terrifying figure. He has shown a diabolical cunning and a fantastic strength. Either might enable him to triumph over the remaining members of the expedition, who Jim reaches within hours of his brush with death.

However, the men and woman continue onward, now driven by a powerful food-- the lust for revenge. They spot their packs and decide to go around "His trap.". They tumble into near fatally deep pits, set on each side of the supplies. They regain consciousness to find themselves locked in makeshift cages, wondering what their next move can possibly be.

If the first episode of this series is a bit too fastpaced, and it is, which made character development difficult, the second part began at a snail's pace as Mr. Wood covers ground that had already been covered in the first part. Animan returns to his cave and his intelligence is once more established as he takes one of the expedition's guns apart and puts it back together. The action also allows one of the profs to explain that Animan is an of parellel evolution, Animan having evolved from some extinct species as "man did from ape".

If Animan is intelligent, he does not show this attribute when he inexplicably leaves the cave, giving Jim King the opportunity to cut through the vines holding the cages together. As he finishes, Animan returns, the reader having no idea where he went, being left to his own devices. I have my own ideas, you can have yours.
(After giving considerable thought to the matter, I have two ideas on what Animan's actions were. Either he dismissed himself from the expedition to relieve himself, taking a heckuva long time to do it; or, he went to consult some hidden cave paintings to determine if Cathy was a female. After all, he was the last of his species, seemingly incredibly old, and had no way of being positive without doing some research.)

Animan releases Cathy from her cage and seemed "intrigued by her clothing". As ridiculous as that line appears , considering his next actions(ripping her clothes off), I'll pass without comment. Now this action fires the male expedition members (who had probably entertained ideas of doing the same thing if they got the good doctor alone) and they rushed to the attack.

The ensuing fight adds another dimension to Animan's character; that of sheer savergy. Two men die before Jim King recovers a gun, three bullets strike Animan before he falls. Though badly wounded, Animan is still alive. One of the doctors pulls him through, and when the rescue plane comes, the Animal Man is taken to the U.S. for the purpose of lining Jim King's pockets. It is at this time that the creature is formally named ANIMAN. Soon, he is touring the country, studying the passing parade and being studied in turn by Dr. Le May.

Next on the agenda, of course, is Animan's escape, a sequence beautifully handled by Mr. Wood. Cathy, who has been shacking up with Jim King, asks the explorer to release the Animal Man, and return him to his island kingdom. Jim refuses, Cathy leaves, not wanting to see the man beast treated in this manner.

Several nights later, Jim King, who is perhaps more than just a touch soused, pays a visit to Animan's cage, only to find an open cell door. A sound freezes him. Animan speaks with vocal cords not meant for human speech "and the effect is enough to make one's flesh crawl". This effect is comparable to the first words spoken by Frankenstein monster after learning the English language in Bride Of Frankenstein (1935).

Jim King attempts to draw his gun, but Animan is too swift and the explorer is hurled towards one of the walls, breaking plaster and bleeding profusely. He attempts to reach his fallen gun and another terrible characteristic of his foe becomes known, that of sheer brutality, as "the Animal Man grinds Jim's hand into the floor until every bone is crushed". Only the sound of running footsteps save Jim's life. Animan escapes.

For perhaps the first time, Jim realizes how dangerous Animan can be, how many innocent people could die at the hands of a being who is a species unto himself. Cathy's leaving and the million on the hoof become immaterial to Jim King, his only thought being to track the Animal Man down and destroy him. The second, and at this time, final chapter concludes with Cathy worrying about Animan and wondering why she cares what happens to him. This is another nice after-effect of Wally Wood's bringing the struggle between man and monster down to a personel level. Fay Wray never worried about her monster.

The artwork throughout the series is very good, sometimes excellent. His shading throughout is beautiful, conveying some of the atmosphere of the finest horror flicks. Indeed, the only real flaw is in his drawing of Dr. Catherine Le May. Not in her physical appearance, heaven forbid, but in her poses. One gets the impression that she is posing for a photograph in the majority of panels she appears in. She doesn't really move as freely as the other characters in the strip.

Future episodes of Animan were promised in the editorial section of Witzend #3, but these episodes, which would surely deal with Animan's rampage through the city and his capture, escape, or death, have yet to appear. Though I wouldn't count this series among that handful of classics I mentioned earlier, Animan was certainly one of the most entertaining features of the magazine and I'm looking forward to future episodes. (Frankly, I'm just waiting to see how Animan gets his. I've got a feeling that the sequence will be this strip's high point.)

PIPSQUEAKPAPERS (WITZEND #3-5)

For his second Witzend strip, Wally Wood created a unique fantasy world where the laws of biology and nature did not necessarily hold true and where "no matter how terrible or degrading the experience of the date before, she (Nudine) woke each morning with her virture miraculously restored". Nudine, of course, is "a nymph type female broad", one of the many fascinating characters populating Wood's little fantasy world.

Nudine, who is givin to protesting that she is merely a helpless female who is unable to defend herself, is the focal point of Pipsqueak Papers. She has a habit of asking every humanoid figure she meets if he is a man, a query which results in her being molested quite frequently. On these occasions, she struggles vainly to protect her virtue until her protector, Pip, arrives. During these ensuing battles, Nudine gives her man such helpful suggestions as..."Cut off his head".

Pip, a baby man (translation: pipsqueak), had assumed control of a humanoid body created by Smug and with this body, won the love of Nudine. When Nudine found out who her lover really was, she made the most of the situation, as any woman would. From this moment on, Pip will be henpecked. Still, we can admire Pip, if only for his witty dialogue. "Nudine, I'm getting arm weary and footsore defending you."

The Collector, a hulking monster who Smug sends to retrive the humanoid body he had created, is notable if only for his entrance. He crashes through a wall screaming "Who calls the Collector?" and immediately makes several of Marvel's characters and their stilted speech ridiculous.

Smug the scientist, who resembles a walking Brillo pad, is a character himself. He is givin to cursing everyone he meets; in turn, he is the target for such penetrating observations as "you dirty bastard". He is booed by his own insectoid assistant, Flitter, who is kind of a sexy Tinker Bell, and rejects any of her "bleeding heart crap".

Wood uses sight gags and implied jokes to marvelous effect in the Papers. Pipsqueak places Nudine on a pedestal so he can worship her, but she soon tires of the honor. When Pip temporarily vacates the humanoid body to fulfill a natural urging, a mindless bird lands inside the hallow head and walks the body away. When the Collector mistakenly takes Nudine to Smug, he is greeted with one of Smug's harsher outbursts. The entire series is filled with mildly funny and outrageously funny gags.

Searching for Smug's hideout, Pip meets Lascivia, who asks him if he "would like to trifle with (her) girlish affections". He okays the idea, but the pain in his chest (psychosomatic) ends his dalliance with the sprite. They part. Later, Pip finds that she's made off with his money.

With the aid of Sam, the bird dog who understandably is offended when Pip calls Smug a "son of a bitch", Pip regains the humanoid body and offers to trade it for Nudine. Of course, he voices an unworthy thought in the back of his head before he deals with Smug. "Suppose I don't want to trade...suppose I just take her! What could you do about it except get your scrawny old ass kicked?" The legal firm Smug had hired (Mangle, Maim, and McBash) soon convinces young Pip that, in this case, honesty is the best policy.

Afraid that he might lose Nudine, Pip tries to regain the body only to be captured by Smug, who also captures Nudine, who is pregnant. Once again, Nudine makes the most of the situation and starts hen-pecking poor Pip. Shortly after, Pip's son is born and the happy occasion makes for another one of Wood's excellent sight gags.

In Pipsqueak Papers, Wally Wood could have blown the story at any time. One has to be very careful in doing sex comedied, which is basically what Papers is. A wrong move and the joke becomes a story told in bad taste. Wood successfully avoided this pitfall, something the majority of the underground cartoonists have yet to accomplish.

THE REJECTS(WITZEND #4)

When properly approached, this strip can be considered one of the most "in" jokes ever devised. The Rejects by Wally Wood (with some scripting assistance by Bhob Stewart) follows directly after a 10 page Mr. A strip by Steve Ditko. Even if you've never bought WITZEND, you probably know that Mr. A sees things only in black and white, refusing to acknowledge the existance of gray. The opening line of the Rejects is..."There are good guys and bad guys and the job of the good guys is to kill the bad guys." Mere coincidence? I doubt it.

From this premise of ridiculing one adventure hero, Wood then proceeds to level a few more blasts at other heroes. Glomb, a giant Jovian who carries a teddy bear, crashes into an enemy fortress with the blood curdling shout, "It's Teddy-Pooh Time". The Blue Banana, called B.B. for short, is the typical costumed hero. Venus, who's a martian, is typical of the female team member who stands around looking pretty while the men fight. I.Q., leader of the Rejects, spoofs two general types of heroes and one specific hero. He is the genius leader and a kid hero, besides. He spoofs the Mighty Thor with his hammerbird. known as Kenneth Banghead, who he wields much the same way as the thunder god wields Mighty Mjolnir.

Throughout this three page strip, Wood uses sight gags, word gags, and satiric. One of my favorites is the foreboddening caption, "Suddenly, a tremor runs through the ship..." and the following bit of dialogue, "Catch that damned tremor and put him back in his cage."

Unfortunately, Wood has not yet explored the possibilities of this strip further. He's set upon an ideal formula for ridiculing the less realistic elements of the super hero comics and, as a fan of these same comics, I would appreciate his continuing this war of his. Every time a hero sprouts 20 or 30 words of dialogue in the brief time he takes to throw a punch.

THE WORLD OF THE WIZARD KING(WITZEND #4 AND #5)

Fantasy is the thing in paperback books today and every writer imaginable is seemingly trying for a piece of the market. They are turning out some abysmally bad work. So it's a shame that what promises to be one of the best books in the Tolkien tradition has been left uncompleted. For from the first two chapters of WIZARD KING, I would say that Mr. Wood was definately working on the right track.

Wood opens with the evry intriguing notion that no prophecy can literally come true, "for as soon as it is uttered, it has altered the course of events." From this premise, Wood proceeds to tell of the dying God Iam, dying because his only believer was a sickly old drawf and because of the evil god-demon Horrub, who nows reigns as the Supreme Being. Although I am forced to make an assumption here, it appears that the struggle between these two gods forms the underlying current of this novel.

The hero of the novel, Odkin, is even more untypical a heroic figure than Frodo. Coming from the elf like People, Odkin is first depicted as a weasel type, who only accepts his mission because of the superior power of the disembodied wizard, Weer. He must find, gain, and return a sword thrust into a tree by the Immortal Wizard King, Aristos, who now lies dismembered in several parts in a land ruled for centuries by the evil Lord Zor, slave of Horrub. Sleeping by the sword is the half-elf Queen, Elva, who is under a spell to remain thus until the sword is free. Here, Wood carries on his original premise. The prophecy has been made known, acted upon, and cannot come true exactly as the wounded Wizard King had stated it. Odkin does not die, as others have, when he attempts to pull the sword free, but neither does he gain his objective. He is not pure-hearted enough to accomplish this. He does hurl a rock at the sword, brecking it off halfway. That the sword's power is thus halved seems to be what Wood intends to say . Yet once again, the apparent discontinuation of the novel makes this unclear.

While the novel has the potential to be a classic, the one-chapter-a-shot policy (and a chapter does not appear in Witzend #6) prevents this rise. Seemingly, at the end of chapter two, Elva(maybe intended as a lead character) is dead and Odkin is dying. Few novels could be expected to remain readable when only two chapters are published in as many years. There are other flaws. Mr. Wood is not an accomplished writer and at times summerizes instead of reporting the events that occur. The limited pages available perhaps have something to do with this. Wood may be underplaying his chapters to sqeeze them into the magazine. Perhaps a format of text as attempted in EXTRA, one of the new direction EC's, would be more suited to a magazine like Witzend.

The many illustrations which Wood uses to set off this novel are perhaps the high point of it. They are undoubtedly the most beautiful drawings Mr. Wood has done since those marvelously detailed panels for the EC science-fiction stories. The draftsmanship is much better than those presented in the fifties. Frankly, Wood has set himself quite a challenge if he tries to top these.

LETTERS WORTH PRINTING

EDITOR'S NOTE:
With that real nifty title, we begin TCA's first lettercol. Lets face it, the title stinks. So I'm giving away a 4 ish subscription to the person who can come up with the best title for this column between now and next issue.

The purpose of this column is to give you(the readers) a chance to voice your opionions of the art of the artist spotlighted in the previous issue. For example, this column would discuss Kubert's work, the next will discuss Wood's work. Also this gives me a chance to answer many of the questions that come in. This issue the column is devoted to answering questions, however, next issue only good constructive letters on this ish or this issue's artist will be printed.

In order to continue this column, you must write. So do so.

The first letter this ish is from the big man himself.

JOE KUBERT (address witheld) Your COMIC ARTIST issue that I recieved was a beautiful job. All the artists who contributed their work to your magazine were great! The articles were in depth and I was amazed at the research they reflected. Truthfully though, the issue was so flattering that I could feel the blush rise to my cheek time and again as I read (and re-read) the accolades and compliments your writers were kind enough to use in describing my past, present, and future efforts. I shall keep the copy you sent me amongest my most prized possessions. And when I feel "down" or frustrated because of my inability to execute a thought or idea, I'll open the pages and feel revitalized again.

((What can I say but GOSH(WOW?)!))

David Bradley
5872 Rockland Ln.
St. Louis, Missouri
63129

Got COMIC ARTIST #2 last week and I must say it's a real improvement over #1. First the printing and wrap around binding, which gives your book a more pro appearance. Secondly, the layout and art. The layout is much neater than in #1 which was just plain ol' sloppy. There is still room for improvement so keep working on it. Though I enjoyed D. Bruce Berry's back cover and Ronn Foss' illoes, the best art in the issue was Kubert's cover and Fritz' inside covers There isn't much I can say about Joe's cover that won't be said. Steve Fritz on the other hand, is really coming into his own as a fan artist these days. He used to stick

to the Kirby style almost completely, but now he's using a fresh approach that I find very pleasing to look at. I hope you publish more of his art. The writing side of the issue was a fairly good rundown of Mr. Kubert's career, with your article "The Forties, A Beginning" being my favorite piece. Foss's article (missing) was a big gap in the ish and couldn't be replaced by a few spot illoes. Why don't you use real photo-reproductions instead of hand traced deals for your repro sections? Also, why don't you reduce the type in your text pages? Anywho, a nice ish and I hope to see many more.

((1. I hope to have more of Steve's

art in future issues also.
2. After furthur correspondance with Ronn, I found that I had misinterpreted him. Ronn was just doing illoes to go along with an article by someone else.
3. The traced reproductions in the last issue was an experiment which, as you can tell, flopped. This issue photo reproductions were used.
4. The pages of COMIC ARTIST <u>are</u> reduced 20%.))

Bob Cosgrove
58 Mass. Ave.
Braintree, Mass.
02185

I was favorably impressed by THE COMIC ARTIST #2. You fellows seem to be doing quite well in snagging pro work, and your layout is generally good and open. The type, however, seems a bit spotty. Some of your written work, however, leaves a little bit to be desired, i.e., your rather poor coverage of Kubert's work in the fifties, and the Isabella tripe. I have yet to see an article by him that I like. In contrast, the Bloody Red Baron article was quite well done, even if you don't agree with the opinions expressed. Most of your tracings of Joe's work didn't do the originals justice. I might suggest that you also try for more variety in your spot illoes. Hawkman showed up 5 times, and Enemy Ace 4 times with 3 of those being head shots. Kubert's done enough work so

that in a really complete article on the fellow, more characters could have been included.

((To set the record straight on Isabella's article, of the 34 letters of comment I recieved, 29 thought Tony's article was the best of the lot.
I didn't realize that so many repetitions of spot illoes were taking place. I'll try to amend that in the future.))

Duffy Vohland
Box 70
Clarksburg, Ind.
47225

I don't plan to make this too long, but I hope to make a few suggestions that would make COMIC ARTIST an even better zine. Having the cover done by the artist being featured is a really great idea. The art ranges from excellent(Steve Fritz) to average(a couple). Keep the contents page. The main complaint I have is the too wide margin on almost every page, A nice full page to me is page 6.

((The too wide margin was a printers mistake. I had left a margin on the originals, but when he reduced them, he added another margin.))

<u>EDITOR</u>
Now I'd like too answer some questions that came up several times.
THE COMIC ARTIST was in the planning stages long before the DC SPEACIAL so I didn't follow behind them to capitalize off them.
The original covers are not for sale. The one thing that discourages the pros today from doing fan work is that fans sell their work when they did it for free.
COMIC ARTIST #1 is sold out!
For contributions that are used, you will recieve a free copy of the issue it is used in only. That's it for this issue, but be sure to write on this issue.

GOOD LORD!
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CLOSE MON. 5p.m

ADVERTISING

Although there will be a Progress Report, advertising will only be accepted for the Program Book. Ad rates are as follows: One page ad, $25.00; two page ad, $45.00; half page ad, $15.00. An extra charge will be made for screening or special negative work.

Ads should be submitted camera ready for reproduction! The actual size of a published full page ad will be 5½ inches (horizontal) by 8½ inches (vertical), including margins. Your copy can be submitted in any size up to double size, as long as these proportions are followed. A good size to use is 7¼ inches by 11 inches.

Copy for half pages must be submitted in the following size only: 7¼ inches (horizontal) by 5½ inches (vertical), including space for margins.

The deadline for submission of ads is May 15th, but please send your ad in NOW, if possible! Send ad copy, payment, etc. to Phil Seuling.

LUNCHEON

There will be a special Luncheon on on Sunday, July 4th, at One P.M. Although we don't know, at this writing, who the Guest of Honor will be, his name will be announced in the Progress Report, to be distributed in May.

Luncheon tickets are $7.50 and may be ordered in advance by using the attached coupon. NOTE: The hotel has asked us to tell them the number of persons who will be attending the Luncheon well in advance...So please, purchase your Luncheon tickets without delay!

DEALERS

Tables are available in two categories. It is up to you to decide which category you're in. No selling may take place anywhere in the convention except the dealers areas. There will be no setting up displays of books anywhere except in the dealers areas.

FULL DEALERS: A full-sized table for all four days is $50.00, and a second table is $25.00. Two dealers sharing two tables: $50.00 each table.

JUNIOR DEALERS: Small (bridge) tables are available at $10.00 per table, per day. For example, a table for two days is $20.00. Specify which days you want.

Please send dealer fees to Phil Seuling.

GUEST ROOM RESERVATION REQUEST

NAME _____

ADDRESS _____

CITY _____ STATE _____

ARRIVAL DATE _____ HOUR _____ A.M. P.M.

DEPARTURE DATE _____ HOUR _____ A.M. P.M.

IF TWO IN ROOM, NAME OF JOINER

_____

N.Y.C. Hotel Tax 6%.

Rates listed apply before and after convention, for your full stay.